

TEXTILE TECHNIQUES IN CLOTHING DESIGN

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ABSTRACT: We live in era when technology allows us to mass-produce textiles by technique of mass production, which is sometimes monotonous. In this context, it is getting even more important to keep and to develop classical techniques of hand-crafts (macramé, needlework lace, textile application, tie-dye, blue print and other). These traditional techniques enrich the current techniques of clothing design with an atmosphere of nostalgia, memories and they keep the interconnection with the designer when he is making his craft. When we are re-evaluating these artefacts of clothing design in the light of its meaningfulness, function, economics, dynamics, and style, they are still part of the contemporary creative work of designers.

KEY WORDS: creative textile techniques, clothing design

1. INTRODUCTION

We are living in a society, which allows us to make our choice in various areas. We are surrounded by a quantity of products, functions and values which go hand in hand with aesthetics and their appearance. This component very often affects our selection during the first projection, at a subconscious level. We are daily seeking for new impulses. Design is an inseparable part of our existence, interfering with all areas of human activities. It is omnipresent. Modern design is not only a matter of form, it also has its own language, by which it enters into the communication process. It has a difficult task - to meet the aesthetic requirements, ideals of beauty and fashion and at the same time to respect the purpose of the subject by knowing technological production patterns and material composition. Only a deep analysis and knowledge can eventuate into organic interconnection of all mentioned criteria.

2. TEXTILE TECHNIQUES

The actual stage of scientific and technological development allows fast innovation of production while searching for new options and the mass production of merchandise, which is often monotonous. At the same time, consumers seek changes, they are looking for something new, original and in harmony with swift alternating trends. The problem of negative impact of unified mass production on aesthetic and content value affects all sectors, including textile and fashion design, which results in the loss of local or national particularities and production; stereotype of used visual means.

Our market is flooded with cheap imitations of fashionable brand products, rushing like a wild river from the countries of the so-called "third world". However, these goods are very close to those, which can be referred to as "kitsch of fashion." The starting point of this situation, which is a part of the consumer culture, is the effort to seek for solution of these problems.

It reveals several options and trends - from the recurrence towards the values of handcraft and reinterpretation of historical tendencies, to a wide application of digital technology in design. All of these tendencies can offer new tools to the author at their self-realisation, by which they are able to introduce individual view into design and bring new dimension. The historicism is not only

a legitimate territory for the research of sources of inspiration to creativity; it is also an inseparable component of today's visual culture.

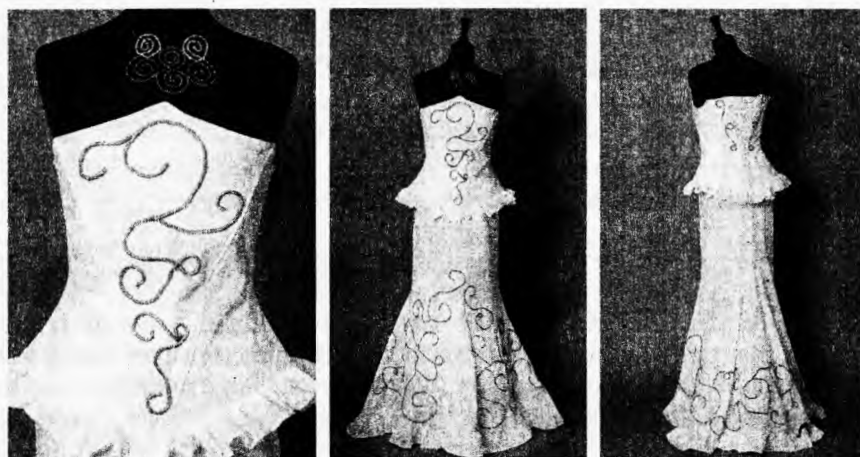


Fig. 1: Lenka Motýľová: Evening dress inspired by history, decorated with tube and beaded jewel, hand made



Fig. 2: Lenka Ševčková: Evening coat inspired by history, decorated with application with embroidery

The preference of handcraft methods affects all spheres of design in the present and it is not only a matter of clothing and textiles.

The international sphere of design accepts these local traditions of handcraft as a revival and inspiration, such as a place, where history meets the author's dimension, his own unique approach, personal involvement in order to abandon stereotypes and to grant new unconventional status to well-known features and traditional methods.

3. CLOTHING DESIGN

The fashion designer has a choice of selection from various amounts of stylistic attributes of the history and in connection with fashion trends; he can also assign new currentness to them. He can even

breathe life into a simple model of clothing and assign a timeless character to it by using his textile techniques and experimentation with the material, colours, and lines. He can move the clothing up to a level of creative artefacts. Such original of clothing can become a unique piece of art in one's wardrobe, serving for every either evening or casual event. It depends on a particularity of every wearer what form they impress to it.

Now, let us have a closer look at some traditional techniques and methods, which retained their charm for centuries and they deserve our respect even today. They are: batik and hand-dyeing of textile fabrics, blue-print, bobbin lace and needlework, macramé, crochet and knitting, hand weaving, textile collage and application, embroidery.

Batik is the one of the oldest styles of textile decoration. This technique of hand-made patterns got its name according to Malaysian tribe of Bataks, however, batik garments were also worn by women in Africa in early Pharaoh times. Several centuries B.C., the kimonos in China and Japan used to be decorated with batik. It is interesting, that batik in its bizarre form also appeared in Slovakia. It was previously used as a decorating method for folk costumes in the surrounding of Piešťany, where the so-called "tied up linen" retained from. Before dying in indigo, stones were tied up into the linen, or the ribbons were sewn onto linen.



Fig. 3: Lucia Harbutová: Evening dress with hand painted pattern, bead embroidery



Fig. 4: Lucia Čomová: Corset

It is one of the special styles of using reserve in an old and virtually extinct technique of blueprint. Traditional batik is based on the application of warm wax reserve by using special hollow needle or brush, or alternatively can reserve be formed in a simple way – by tying, folding or sewing. An unrepeatable pattern is created by gradual immersion into dyes and is only visible in full beauty after the reserve has been removed. It is possible to dye textiles used for clothing in advance, alternatively we can dye a complete dress, however it is more difficult. Today, it is possible to purchase the drapery with batik pattern on it, yet it lacks the mark of originality.

Hand-dyeing of textile includes painting and cloth printing too. The most suitable materials are natural materials (silk and cotton), although interesting results can be achieved on mixed fabrics as well. Today there is a various amount of dyes with special effects, which can change the nature of the pattern, for example contour pastes, plastic pastes etc.

The textile collage and application are based on composition of areas and materials into an elaborated pattern, which can become very reviving detail on simple, classic clothing.

A technique of binding knots – macramé was well-known already in the early Antiquity period. Binding the cottons of fabric into knots at the edge of fabric had two functions: it prevented the fabric from fraying edges and at the same time it created a decorative border – tassels. Initially, single knots

gradually developed into various sorts. It is possible to create different patterns and compositions by using their mutual combinations. This technique expanded from Arabia to entire Europe and to this day, it is used especially for creation of clothing accessories – scarves, belts, bags, and textile jewellery.



Fig. 5: Elena Mišagová: Dress with lace



Fig. 6: Elena Mišagová: Dress with lace

Braided lace and needlework belong to younger techniques, since they originated in the 16th century. Very well-known school of lace work in Hungarian Kingdom was the first school established by Maria Theresa in Prague in 1776. Bobbin lace was exposed to severe competition of mechanical production from the 19th century, which persists until now. These techniques are one of the softest and the most difficult. They are made by crossing cotton in various directions, wound up either on wooden needles or sewn with a needle.

Embroidery is a traditional technique, which was used on a large scale for decorating national folk costumes already in the 11th century in England. In the 17th and 18th century it also influenced art in our country. The oldest embroideries come from ancient China. Nowadays, these techniques have unprecedented comeback in the fashion design, however mostly in a simple mechanical interpretation.

Knitting as a predecessor of all hand works has had a long tradition even in biblical times. It is marvellously assorted technique, which allows creative approach while combining a variety of patterns and yarns. What is curious is, that knitting used to be a male job in the Middle Ages, only afterwards women took over the initiative.

Decorative crochet itself is very hard. The assumption is that this technique was created – together with knitting – and it remarked its biggest expansion in the 19th century. Irish white embroidery became the top of art; however, some very valuable works, which used different styles of crochet, were created in our territory. These are still used to decorate clothing and accessories even now in present.

4. REFERENCES

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